

read 8/29/92  
discussed 9/1/92

more cones to town

bury in kids earlier

from beginning to end - it doesn't work

silly

chaotic

out of character

over the head of audience

pointless

Movie Comes to Town — Marie Squerciotti

Is this the play show ~~done~~ or will there  
also be a play show as in Storyline note?

Needs major revisions in

- Plot line ending
- Characterization (partic. Stacy)
- Tailoring to Target Audience
- Development of a central theme

### Suggestions

Drop Stacy's contrast with her sister  
and having to give up a dream  
make Barry a puffed up (LA) movie director  
who reveals himself to be returning to his  
roots as a <sup>NYC</sup> documentary maker capturing humanity  
make sincerity and directness of kids  
bring out Barry's change in character

the shooting of <sup>viewing of</sup> black & white  
End: with a film of ~~the~~ Heartland  
works

You can't to great ~~big~~ <sup>big</sup>  
You can only do little works with  
great love.

Mother Theresa

Drop most of the in-store allusions to  
Reby instead on classic movie logic

involve the kids who see the emperor has no  
clothes — but he does have a heart

Stacy, though tempted, is too busy to play the  
movie game — but she becomes a star  
of the documentary, as do the kids

star? — Billy also ~~remains~~ is not seduced by film stiz



Lose the chaos scene - they are usually  
disturbing to the viewers - and don't work

SHINING TIME STATION

"MOVIE COMES TO TOWN"

BY

MARIE ~~SQUERCEAK~~ (~~check spelling~~)

SQUERCIATTI

FIRST DRAFT  
JULY 28, 1992

SCENE 1  
(MAINSET)

(STACY IS ON THE TELEPHONE,  
EXCITED)

STACY:

That sounds so dangerous!  
Why don't you quit the  
rodeo and get another  
job... You could work  
here at the station.  
I'd love to have my  
sister by my side!

(MIDGE BUSTLES IN AND RUSHES TO THE  
TICKET COUNTER. STACY MOTIONS HER  
TO WAIT. MIDGE TAPS HER FINGERS  
IMPATIENTLY. BUT HEARING STACY,  
MIDGE STOPS TAPPING AND EAVESDROPS)

STACY:

You have your own act?  
Really? Star billing?  
You? Oh, wow Lace!  
Tell me -- Okay, don't  
miss your plane. Sure,  
anytime. I'm always  
here. Bye.

(STACY HANGS UP, WISTFUL. MIDGE  
SEARCHES HER FACE AS SHE PUTS HER  
MONEY DOWN, ANNOYED)

MIDGE:

Finally! One round trip  
ticket.

STACY:

Sorry, Miss Smoot. That  
was long distance.

MIDGE:

It was long, all right!  
I could have walked there  
in the time you talked to  
-- let me guess -- your  
sister Lace?

*Kids wouldn't understand  
- Kids won't pay attention  
to what Stacy is saying,  
Lacey maybe split screen  
one half with Stacy  
her sister.*

*- too mad, what's  
the point?*

SCENE 1 (CONT'D)

STACY:

(NODS SADLY)

Ticket to where?

MIDGE:

Dillylick. Where else?

(STACY PREPARES THE TICKET)

STACY:

It's a big world out there. Lacy's flying to Paris.

(SIGH)

MIDGE:

Wild horses couldn't drag me to Paris. They eat snails there. What does your sister do?

STACY:

She rides wild horses.

MIDGE:

Stacy! If you mind my friendly interest, just say so.

STACY:

No, really. She's a stunt rider. Horses kick and try to throw her but she hangs on.

(SIGH)

It's exciting. I'm happy for Lacy. She works so hard, performing, traveling!

(STACY HAS A FAR-AWAY GAZE. MIDGE CATCHES IT)

Do you know that they <sup>actually</sup> eat snails there?

- Kids will hate snails, and go "Eeeew"

Stacy goes! If you're going to act like that.

agreed

- No really, she's in a rodeo, where she gets flung around by horses

SCENE 1 (CONT'D)

MIDGE:

Fame. Travel. What a  
life!

*doesn't midge have to  
get on her train?*

(SFX: PHONE RINGS. STACY PICKS IT  
UP)

STACY:

(INTO PHONE)

Shining Time Station,  
Stacy Jones speaking...  
Yes. Mr. King. What can  
I do for you?... Yes,  
sir. Billy's got the new  
freight schedule. Hold  
on... Okay, I'll call you  
back.

(STACY PUTS THE PHONE DOWN, CROSSES  
TO BILLY'S)

This won't take long.  
Don't go.

(MIDGE WALKS TO THE BENCH AND SITS,  
DEJECTED)

MIDGE:

Go? Go where? I'm stuck  
here like a roadside  
cactus gathering dust as  
life just passes me by.

(ENTER BARRY, THE DIRECTOR WITH  
CAMERA. MIDDLE-AGED HOLLYWOOD  
TYPE: BALD, BASEBALL CAP, HAWAIIAN  
SHIRT OR ARMANI-CHIC IN SILK SHIRT,  
LOOSE TROUSERS AND DESIGNER  
LOAFERS, NO SOCKS)

BARRY:

I don't believe... It's  
classic. Perfect! Look  
at this place. If these  
walls could talk --



SCENE 1 (CONT'D)

(HE WALKS AROUND STARING AT THE STATION. FRAMING SHOTS WITH HIS HAND LIKE A CAMERA LENS. HE DOESN'T NOTICE MIDGE UNTIL HE BUMPS INTO HER)

MIDGE:

Don't mind me. Pretend I'm not here. I'm a fly — *come on!*  
on the wall, minding my own business.

BARRY:

And look at you.  
Perfect!

MIDGE:

Oh? You really think so!

BARRY: *(cheering up)*

These walls can't talk but you can. I bet you're the eyes and ears of this town. You know everything and everyone. Right?

MIDGE:

Everyone except you.

BARRY: *(blushing)*

How refreshing. Someone who doesn't know me. That's so rare since I've become famous. I'm Barry Prince.

(PAUSE. MIDGE DOESN'T REACT)

The director. The film director.

MIDGE:

You make movies?

BARRY:

Yes. You know my work?



SCENE 1 (CONT'D)

(SHE DOESN'T BUT PRETENDS TO. IT'S EASY. BARRY COULD NEVER IMAGINE SOMEONE WHO WOULDN'T KNOW HIM)

MIDGE:

I'm thrilled to meet you.

BARRY:

Of course you are!... Now I need some information, Miss--

MIDGE:

Smoot, Midge Smoot. As away. I'm an actress from way back. You weren't even born when I played my first Carmen Marimba.

*always?*

*- kids won't know who she is*

BARRY:

On no. Not an actor. I need someone who really works here.

(FELIX ENTERS IN HIS BUS DRIVER'S OUTFIT)

Oh good. Just the man I want to see. Hi, I'm Barry Prince.

MIDGE:

The director. The famous director. We were just talking about the old days--

BARRY:

I want to make a movie and I need your help.

*yes I am now making a movie and I think you would be great in it.*

FELIX:

You do? A movie? Me?

SCENE 1 (CONT'D)

BARRY:

I'm not sure. I still  
have big decision to  
make, but I know I want  
to get this on film.

*Same by decision*

(HE GESTURES GRANDLY TO THE STATION)

The past, the railroad,  
the classic American  
thing... Buddy, what are  
you doing right now?

(FELIX STANDS WITH HIS MOUTH OPEN,  
STUNNED)

MIDGE:

He's ~~standing~~ there  
talking to you.

(PAUSE)

Or trying to.

BARRY:

I mean here. Your work.

FELIX:

No movies. Mostly stage  
work but acting is  
acting.

*- when did he get out  
of his "stun"?*

BARRY:

Another actor! Help. I  
thought you worked on the  
trains as a conductor or  
ticket taker. What is  
that outfit you're  
wearing?

MIDGE:

Felix is our bus driver--

FELIX:

*(he gives Midge a sharp look)*  
ACTOR! Bus driving is a  
hobby.

SCENE 1 (CONT'D) D

BARRY:

Is there anyone who works  
here? Look, I'm a very  
busy man. I have to go  
to City Hall now.

*the town hall to get some papers*

FELIX:

I'll run you down and  
back.

*—?*

MIDGE:

And I'll line up the  
people you should see.  
Stacy Jones runs the  
station. Billy  
Twofeathers--

(BARRY NODS, AND FOLDS UP HIS  
CAMERA)

BARRY:

Just say I want to see  
them here later. Don't  
mention any movie.

(MIDGE NODS. BARRY AND FELIX EXIT,  
LIKE A STUDIO EXEC WITH AN  
ASSISTANT IN TOW, BRIEFING HIM)

FELIX:

(V.O.)

I've done Cyrano, Romeo,  
American Buffalo...

(MIDGE, ALONE, LETS LOOSE HER  
ENTHUSIASM)

*Midge!*

*What was your name  
again?*

*Barry!*

*(turns around and smiles  
taking it as a joke)*

SCENE 1 (CONT'D)

MIDGE:

A movie. I don't  
believe it. He said he  
has decisions. That  
means he has parts to  
cast. Shh.

(PAUSE. MIDGE HOLDS ONE SECOND,  
THEN BURSTS) BURSTS

(CALLING)

STACY! BILLY! Come out.  
Come out, wherever you  
are. Hollywood is  
calling. Whoopee!

(STACY AND BILLY RUN OUT)

STACY:

Miss Smoot. Are you all  
right?

MIDGE:

We've been discovered.  
We're going to be movie  
stars.

BILLY:

What's going on?

MIDGE:

A director -- my friend  
Barry Prince, the famous  
director -- is in town to  
make a movie. Here.  
And, hold tight. I told  
him about you two. He  
wants to see you both.  
He loves your work.

STACY:

Midge, slow down. Tell  
me what happened. Don't  
exaggerate.



SCENE 1 (CONT'D)

MIDGE:

It's true. He just left  
with Felix. He'll be  
back later.

STACY:

Why would he want to see  
us?

midge:

To give you parts in his ~~new~~  
movie.

BILLY:

A movie? What kind of  
movie?

MIDGE:

I can't say... Okay.  
One clue. It's about  
this... and classic.

(MIDGE GESTURES TO THE STATION, ALA  
BARRY)

BILLY:

I bet you get a big part,  
Stacy. Maybe even the  
lead.

MIDGE:

Sure. Stacy used to be  
an actress, too.  
Speaking of actresses, I  
have to get ready for my  
closeups. Bye darlings.

(EXIT MIDGE. STACY NOTICES HERE  
TICKET. CALLS)

STACY:

Wait. Your ticket.

✓ darling?  
✓

SCENE 1 (CONT'D)

MIDGE:

(O/C)

To Dillyville? Forget  
it. I've got bigger  
places to go. I'm  
heading for the stars.

*(Dillyville)*

BILLY:

Midge sure gets carried  
away!

STACY:

Sure does. That Midge  
blows up tiny rumors  
like big balloons. I  
wonder what started this  
one?

*Is there  
a point  
to this?*

(STACY AND BILLY SMILE REASSURANCE  
AT EACH OTHER, THEN PAUSE AND SLIP  
INTO DAYDREAMING)

Of course any movie about  
the Indian Valley  
Railroad would need a  
real Indian.

*Native American*

BILLY:

But I can't act. I can  
just be me, Billy  
Twofeathers.

STACY:

But you do you so well.  
You'd be great in a  
movie, Billy.

BILLY:

I don't care... But if  
it's true, I'd be real  
happy for you.

*[*

SCENE 1 (CONT')

STACY:

Oh Billy. If it were  
true... If they made  
movies here... I could  
get back into acting  
without leaving this  
wonderful place and you  
wonderful people. It  
would become a dream come  
true.

be...

(STACY SMILES AND BEGINS TO DREAM)

SCENE 2  
(INT. JUKEBOX)

TEX:

Did you hear that? A  
movie? It's our big  
break.

DIDI:

It's about time we blew  
this joint. Nothin'  
happenin' here.

GRACE:

Let's go to the director  
before Schemer does.  
He'll ruin it.

TITO:

Yes! When we audition we  
gotta blow this movie  
cat's mind. Tell you  
what we're gonna do--

(THEY JUMP IN WITH OVERLAPPING  
ANSWERS)

TEX:

I'll write a new country  
song.

DIDI:

A rock sound track sells  
movies.

GRACE:

Movies need soul. I'll  
sing.

REX:

Cowboys sell tickets.  
I'll act.



SCENE 2 (CONT'D)

TITO:

Stop the music. It's a  
move. Think with your  
eye. Think big: action,  
scenery. Now, what's the  
most fun movie ever made?  
The old singin', dancin',  
whoopin', hollerin',  
laughin', cryin', big  
screen, technicolor cast  
o' thousand musical.  
And we're doin' one for  
Mr. Prince.

DIDI:

What if he's got his own  
ideas?

TITO:

If he's asking those  
guys for help, he's got  
no ideas. He's  
desperate. Let's go to  
work.

SCENE 3  
(MAINSET)

(STACY IS LOOKING IN A MIRROR,  
DOING FACES, ACTING "A" FOR ANGER,  
"B" FOR BORED, "C" FOR CRANKY, "D"  
FOR DISGUSTED, "E" FOR EXCITED.  
DAN, KARA AND BECKY ENTER, EXCITED)

KARA:

Stacy, is it true? Are  
they making a movie in  
our town?

DAN:

Are movie stars coming  
here?

STACY:

You too? This movie  
fever is catching, but  
it's not true.

BECKY:

My Mom met the director  
at City Hall.

STACY:

You mean it's true? I  
was told the director  
wanted to see me.

(STACY GETS A STAR STRUCK LOOK IN  
HER EYES)

BECKY:

Are you the movie star?

DAN:

Sure. She used to be a  
real actress. Right,  
Stacy?

STACY:

Yes I was. Before  
railroads -- my other  
love -- called me here.

SCENE 3 (CONT'D)

KARA:

Did you want to be an actress even when you were little?

STACY:

Sure. Being an actor means always being able to play.

DAN:

I wish I could be an actor.

(SCHEMER ENTERS, OVERHEARING THIS)

STACY:

Anyone can be an actor. Why not see if you can get a part in the movie? Try out. It can't hurt. Think of what you'd like to do.

SCHEMER:

Plueeze! Who wants to see kids!

STACY:

Lots of movies have children!

KARA:

Are you trying out, Schemer?

SCHEMER:

Me act? Feh. I hate show-offs.

SCENE 3 (CONT'D)

STACY:

Acting isn't showing off.  
It's being as real and  
honest as you can in a  
make-believe situation.

(SCHEMER EXITS, AFTER OVERHEARING  
THIS)

Let's try an exercise we  
did in acting class. It  
warms you up. I start  
doing a character. When  
I point to you, you jump  
into my story, fast, as a  
make-believe character.  
Then you point to someone  
else who starts acting.

(THE CHILDREN NOD, EAGER TO TRY)

Okay? Let's try. Don't  
think. Jump in. One,  
two, three, act.

STACY/CINDERELLA:

Oh, Look. A messenger  
from the palace. The  
king sent him.

(SHE INDICATES DAN WHO STANDS TALL  
AS HE UNWRAPS AND IMAGINARY SCROLL  
AND PROCLAIMS)

DAN:

Everyone in this kingdom  
must come to the palace  
ball. The prince must  
choose a wife.

(DAN POINTS TO BECKY)

BECKY:

Oh goodie. A ball. A  
ball.

(BECKY FORGETS TO POINT. PAUSE)



SCENE 3 (CONT'D)

STACY/CINDERELLA:

But I have no gown to wear.

(STACY POINTS TO KARA)

KARA:

I'll lend you one, Cinderella.

STACY:

(WHISPER)

You're a wicked sister. Be mean.

KARA/DRUCILLA:

You? Don't make me laugh. You must fix your hair. No king wants yucky you at a fancy ball.

DAN:

(ANGRY)

He does so, you bully. He said everyone! I should know!

(STACY CLAPS TO PULL THEM BACK FROM THE GAME)

STACY:

Bravo. Great. You're really into it. That was terrific.

(MR. C. APPEARS, HIS HEAD UNDER A BLACK CLOTH OF AN OLD MOVIE CAMERA, WITH A TRIPOD AND CRANK, WHICH HE TURNS AS HE FILMS THEM)

MR. C:

Go on. Don't stop. Keep going.

SCENE 3 (CONT'D)

BECKY:

Peek a boo, Mr.  
Conductor. Are you  
playing hide and seek?

(HE STICKS HIS HEAD OUT FROM UNDER  
THE CLOTH)

MR. C:

No, I'm not. I'm making  
a movie. With all this  
talk about movies, I  
thought I'd make one  
myself.

DAN:

With that old thing?  
No way.

KARA:

Have you ever seen a real  
movie?

MR. C:

Sure I have. Who hasn't?

BECKY:

I bet only movies about  
trains.

MR. C:

No. Trains are my real  
life. I go to movies for  
my imagination, to see  
beyond my little world.

DAN:

What's your favorite  
movie?

SCENE 3 (CONT'D)

MR. C:

It's hard. I've seen so many: Little Big Man, The Little Arc, Little Lord Faunterlooy, Little Miss Marker... My favorite was one about a movie theater: "The Smallest Show on Earth." But they ruined it when they changed the name to "Big Time Operators."

BECKY:

Okay. We get the picture.

MR. C:

Then get in my picture. Keep playing Cinderella. You were so good, I'll put you in my movie.

(THE KIDS ARE CLEARLY IMPATIENT TO LEAVE. THE EXCHANGE A "HOW DO WE TELL HIM?" LOOK. AS THEY EXPLAIN, THEY'RE EXCITEMENT GATHERS STEAM)

KARA:

Well we're really busy now.

BECKY:

We'd like to play with you but a real movie is coming to town.

DAN:

It's huge and awesome and we have to be in it.

KARA:

So we have to work out what we're really good at and get ready to audition for this big important movie director.

*Those negative  
set up scenes  
important for the  
Thomas episode*

SCENE 3 (CONT'D)

MR. C:

Wait a minute. Hold on.  
Cut! You remind me of  
Thomas. Once he  
got so excited and puffed  
up with his own  
importance, he forgot  
about everyone else and  
got into some big  
trouble.

(MR. C. BLOWS HIS WHISTLE AND WE GO  
TO:)

(SPFX: THOMAS INTRO FX)



SCENE 4

(VT: TTE, "THOMAS AND THE  
CONDUCTOR")

SCENE 5  
(MAINSET)

(MR. C. IS SMILING AT THE KIDS, AS  
IF THEY GOT THE POINT. THEY  
DIDN'T)

BECKY:

They're lucky they didn't  
crash.

DAN:

Thomas almost blew it  
that time.

MR. C:

Yes, he forgot his place.  
He lost sight of his role  
-- where he fit in the  
big picture. Isn't that  
what you're doing?

DAN:

No. It's not. It's  
different. We want to  
get into the picture.

KARA:

Thomas forgot the man who  
ran the train. But we  
want to see the man  
running the movie.

BECKY:

We don't want to run the  
show. We just want a  
teensy little part. Like  
Thomas had a part.

(BEFORE MR. C. CAN ANSWER, MIDGE  
SMOOT ENTERS IN FULL CARMEN MIRANDA  
GEAR, DOING A LITTLE SAMBA. MR. C.  
DISAPPEARS)

STACY:

Midge Smoot! What a  
costume.

SCENE 5 (CONT'D)

MIDGE:

Costume? What costume?  
This? I wore this fifty  
years ago today in  
"Flying Down to Rio". I  
was Carmen Marimba Con  
Gusto.

STACY:

I thought it had to do  
with a certain director  
and a movie.

MIDGE:

He's here? Where? Oh,  
no --

(MIDGE WHEELS AROUND, LOOKING FOR  
THE DIRECTOR. THIS SENDS FRUIT  
FLYING. KIDS SCRAMBLE FOR IT,  
TRYING NOT TO GIGGLE. SCHEMER  
WATCHES)

I must get this hat  
fixed, now.

(MIDGE EXITS, CAREFUL NOT TO  
DISLODGE FRUIT. THE KIDS HUDDLE  
AND WHISPER EXCITEDLY)

DAN:

When actors audition for  
a show, do you wear a  
costume?

STACY:

No, but you try to get a  
prop, a hair-do, anything  
to help you look -- and  
feel -- like the part.

(THE KIDS EXCHANGE A CONSPIRATORIAL  
LOOK)

BECKY:

Uh, we have to go now.  
Bye.

SCENE 5 (CONT'D)

STACY:

Sure. Call me if you  
need help.

(THE CHILDREN EXIT. SCHEMER  
TIPTOES OUT, TOO)

(CALLS)

With your costumes.

SCENE 6  
(INT. JUKEBOX)

(EVERYONE HOLDS A SCRIPT  
REHEARSING. TEX DRONES IN A  
MONOTONE READING LINES WHILE OTHERS  
TALK)

GRACE:

I can't say this! It's  
not me.

DIDI:

Who wrote this script?  
It's terrible.

REX:

Tex didn't wait for my  
answer!

TITO:

He's running his lines  
together.

GRACE:

Hey, Tex. That's my  
line.

DIDI:

No, it's mine. It may be  
bad but it's mine. "Gee  
whiskers, do you really  
think I'm prettier than  
your horse." That's me.

REX:

What's takin' you'all so  
long? I'm near through 'n  
you slowpokes hain't even  
started.

SCENE 6 (CONT'D)

TITO:

Forget about the words.  
It's a musical. Cut to a  
song. When the director  
hears that, we'll be out  
of here so fast, Schemer  
will eat our dust. Let's  
work on our big  
production number.

GRACE:

Which one, the frogs and  
lily pads singing in the  
swamp?

DIDI:

Or the fire department  
dancing a conga line down  
Main Street?

(SFX: EARTHQUAKE)

**\*\*ADDITIONAL DIALOGUE FOR PUPPETS\*\***

(THROUGHOUT THE SCENE, TEX DRONES  
ON SOFT AND DULL, READING ALL THESE  
PARTS RUN TOGETHER)

TEX:

TEX: It's lonesome out  
there at night.

REX: Only the howl of  
coyotes.

TEX: And the stirring of  
the cattle.

DIDI: It's lonesome  
here, Tex, with you gone.

GRACE: Ask her not to  
go, you big lug.

REX: Tex, the horses are  
getting restless.

GRACE: That's all you  
care about, horses.



SCENE 6 (CONT'D)

TEX: You're purtier than  
any horse.

GRACE: Gee whiskers, do  
you really think I'm  
prettier than your horse,  
Tex?

SCENE 7  
(ARCADE)

(SCHEMER FIXES HIS MUSCLE PADDING,  
LIKE A WOMAN ADJUSTS HER SHOULDER  
PADS, THEN FLEXES AND DOES HIS RAP  
NUMBER AS IF HE'S GOT A HUGE  
AUDIENCE)

SCHEMER:

My name is Schemer  
And I'm here to say  
I like to work out  
Every day.  
Yo! Check me out  
My muscles rule.  
Boss Schemer's on top.  
Yeah, I'm real cool.  
I'm unstoppable  
I never rest.  
Oh yeah, you know it.  
I am the best.  
And if this isn't  
Impressing you,  
Keep in this in mind.  
I'm talented too.

(HE LOOKS AROUND AND SEEING ONLY  
STACY, STOPS)

You're alone? Where is  
everyone?

STACY:

Wow, Schemer. You do  
that, and big crowds will  
come to see you.

(SCHEMER REACTS SO EXUBERANTLY AT  
THIS, HE SHOWS OFF KARATE KICKS,  
MARTIAL ARTS MOVES)

SCHEMER:

What do you guess? How  
many million? First  
week, naah -- day.

STACY:

Millions? You can't fit  
that many people into the  
arcade.

SCENE 7 (CONT'D)

SCHEMER:

The arcade! Feh. Small  
time nowhere. The arcade  
is history. I'm going to  
be a movie star.

(ONE WILD KICK AND KARATE CHOP TO  
THE JUKEBOX JOSTLES THE BOX. THE  
PUPPETS SCREAM "IT'S AN EARTHQUAKE.  
IT'S THE BIG ONE! WE'RE NOT EVEN  
IN HOLLYWOOD YET." IT HURTS  
SCHEMER'S HAND SO BADLY HE STARTS  
HOLLERING \*#!!\*%##!!.)

SCENE 8  
(WORKSHOP)

(BILLY STICKS HIS HEAD OUT OF THE WORKSHOP. SEES IT'S SCHEMER RUNNING AROUND, HOLDING HIS HAND AND HOWLING THAT'S MAKING ALL THE NOISE.

BILLY:

Whew. It's Schemer, only Schemer, the one man crowd.

(BILLY CLOSES HIS WORKROOM DOOR)

Later for you, Schemer.

(HE HEARS HIS OWN WORD, STOPS AND STRIKES A SELF-CONSCIOUSLY HEROIC STANCE)

Hey, that sounded pretty good. "Later for you, Schemer."

(THINKS A BEAT THEN TURNS HIS BACK, FLEXES AND DROPS HIS VOICE, AND WITH A MENACING LOOK, TOSSES THE LINE OVER HIS SHOULDER)

"Later for you, Schemer."

(WHIPS AROUND AND DOES HIS TERMINATOR VOICE)

"I'll be back."

(THEN HE BURSTS IN A BOYISH GRIN AND HOOTS)

I got it. I think I got it!

*Too sincere*

SCENE 9  
(MAINSET)

(STACY STANDS TRYING TO JUGGLE THE FRUITS FROM MIDGE SMOOT'S HAT. SHE DROPS ONE AND JUST AS SHE STOOPS BEHIND THE COUNTER, FELIX ENTERS DRESSED AS HOOK. HE LOOKS AROUND. THINKING HE'S ALONE, HE PRACTICES HOOD)

FELIX (AS HOOK):

Smee, Smee, where are you, you bloated wharf rat? I'm hungry. Peel me a grape.

(STACY GRABS A BANANA AND RUNS TO FELIX)

STACY (AS SMEE):

Ay Ay, Cap'n. Oi don't 'ave no grapes. Would an everlastin' banana do?

FELIX (AS HOOK):

Blimy mangy varmit. What's an everlastin' banana?

STACY (AS SMEE):

Plastic, sir. It never dies.

(FELIX TRIES TO ANSWER BUT BREAKS UP LAUGHING)

FELIX:

That was good! Did you ever play Smee?

STACY:

Oh I wish. I always got cute perky roles or the goody good. I'd love to play a villain. They're the fun parts.

SCENE 9 (CONT'D)

FELIX:

I know. Bad guys are good parts. You really get to act. That's why I'm working on Hook.

(FELIX SUDDENLY GROWLS AT STACY.  
HE PUTS HIS NOSE TO HER  
INTIMIDATINGLY)

FELIX (AS HOOK):

And I'm terrific, right Smee?

STACY (AS SMEE):

(COWERING)

Yes sir, Capt'n Sir.

(THEY BOTH BREAK UP LAUGHING)

STACY:

When is this mystery director holding his auditions?

FELIX:

I guess any time he wants to! I hope you're ready.

STACY:

No. I gave up acting to run the family business. Unlike driving a bus, running a railroad is a full time job.

(OFF FELIX'S REACTION)

Don't look sad. I love my work.

FELIX:

But you love acting. And miss it, Stacy. Now's your big chance. Go for it.



SCENE 9 (CONT'D)

(THE CHILDREN ENTER IN THEIR  
MAKESHIFT COSTUMES: DAN AS A LOST  
BOY. KARA AS A HIP HOP DANCER.  
BECKY AS A BALLERINA)

STACY:

Look who's here! A  
wandering band of players  
to entertain us?

FELIX (AS SMEE):

This urchin looks like  
one of Peter Pan's Lost  
Boys. And these dancin'  
ladies, blimey!

STACY:

Well, that's terrific.  
Gosh, seeing you in  
costume reminds me. When  
I was a girl, my father  
took me to my first  
movie. Cinderella. I  
couldn't believe how  
wonderful it was. Mice  
and animals talked to  
her. When she sang,  
birds sang along. When  
she ran, sparkles  
shimmered at her feet. I  
stood right up in the  
movie and said "This is  
so beautiful.. Don't ever  
take me home." Everyone  
in the theater laughed,  
but I didn't care. I had  
only one thought. I must  
be an actress. I must be  
in this movie. I must  
play Cinderella. Not  
'till I was a grown up  
did I realize I'd never  
get my wish.

DAN:

But, you're still a girl.

FELIX:

And still an actress.

SCENE 9 (CONT'D)

BECKY:

You could still be  
Cinderella.

STACY:

Don't you get it? A real  
girl couldn't be in that  
movie. It was animated.  
Cinderella was all  
drawings. Not actors.

FELIX:

Does is have to be  
that movie? You could  
still have your dream by  
acting Cinderella in a  
play.

STACY:

Acting is a dream I put  
off.

FELIX:

Then wake up and make it  
real.

STACY:

Maybe... Someday.

FELIX:

Do it, Stacy. Someday is  
here.

(THEY GAZE AT HER, ENCOURAGING,  
CHALLENGING. STACY IS MOVED BY  
THEM. SHE GETS A LOOK...)

SCENE 10  
(MAINSET - LATER)

(EVERYONE, COSTUMED, SITS SLUMPED  
AND BORED, WAITING, EXCEPT MIDGE,  
POISED TO SAMBA, WHO PRACTICES HER  
STEPS SLOWLY, COUNTING ALOUD)

MIDGE:

On, two. Bump. Kick.  
No, one, kick. Two,  
smile. Toss ruffle.

DAN:

Boy, there's nothing to  
do...

KARA:

Hurry up and wait.

FELIX:

That's movie-making. Up  
at 6 AM, into makeup,  
then wait for your scene.

BECKY:

When I'm famous I'll hire  
someone to do my waiting.

(SFX: MR. C)

(IN THE CORNER, MR. C., UNSEEN,  
BEGINS TO FILM THIS SCENE. HE PANS  
THE CROWD. THE DIRECTOR ENTERS.  
EVERYONE HOPS TO HIS FEET AND  
STARTS TO DO HIS ACT)

(DAN GRABS A SKATEBOARD AND TRIES  
TO GET SPACE)

(KARA STARTS HER CARTWHEELS; BECKY  
HER BALLET)

(FELIX-HOOK PULLS A HOOK FROM HIS  
PIRATE SLEEVE AND CIRCLES THE  
BEWILDERED DIRECTOR)

FELIX:

'What 'ave we here,  
Cap'n?

SCENE 10 (CONT'D)

MIDGE:

Ole, Mr. Prince. Watch  
this!

BARRY:

What is going on here!

(SCHEMER JUMPS INTO THE ROOM, STOPS  
IN FRONT OF THE DIRECTOR, AS IF  
HE'S FACING HIM OFF)

SCHEMER-HERO:

Brace yourself, man.  
Schemster is here. The  
Ultimate Hero.

(THE DIRECTOR GOES TO PUSH SCHEMER  
AWAY)

Watch it. My muscles are  
so hard you'll hurt  
yourself.

BARRY:

Out of my way, you fool!

MIDGE:

Yoo hoo, Mr. Prince.  
Over here. Get ready for  
my ba ba boom.

SCENE 11  
(JUKE BOX)

REX:

Do you hear that racket?

TEX:

Them's sick coyotes!

DIDI:

Her ba ba boom is way  
off.

GRACE:

Girl's go no natural  
rhythm.

(SFX: MAINSTAGE CHAOS LOUDER.  
TITO SHOUTS)

TITO:

Someone should put them  
out of their misery.  
Come on. Let's show 'em  
how it'd done. Get ready  
for the finale. Places.

(PUPPETS SCRAMBLE TO GET INTO PLACE  
AND FALL ALL OVER EACH OTHER. SOME  
ARE FOGS AND LILLY PADS, SOME ARE  
CONGA LINE FIRE DEPT. WHATEVER)

SCENE 12  
(MAINSET)

(CHAOS. EVERYONE RUNS INTO EACH OTHER'S ACT)

(MIDGE SMOOT'S FRUIT IS FALLING. SHE GRABS IT, SMILING AT THE DIRECTOR. SHE PRETENDS IT'S PART OF HER ACT AND STARTS JUGGLING. FRUIT FLIES)

FELIX:

Watch it. You'll hurt someone.

SCHEMER:

Not me. Bananas.  
Bullets. Everything  
bounces off Super  
Schemer's Super Hide.

MIDGE:

Out of my way you stuffed  
bully!

SCHEMER:

Oh yeah. Lethal Woman  
III and her Deadly Flying  
Fruit Salad. Ha, I'm so  
scared.

(DAN TRIES TO MAKE ROOM TO  
SKATEBOARD IN THE SAME SPACE KARA  
TRIES TO HIP HOP AND BECKY TO DO  
GRAND JETE'S. (IT'S A MAD HOUSE))

DAN:

Make way for my back  
flip!

BECKY:

Watch it. I am doing a  
solo!

KARA:

Do you mind? You're  
right in the middle of my  
Electric Slide...



SCENE 12 (CONT'D)

(SCHEMER KNOCKS INTO BECKY AND DAN)

SCHEMER:

Out of my face, you  
twerps. Super-Schemer  
never appears with  
children or dogs.

(HE LEANS DOWN TO THEM, ARMS LIKE  
COLOSSUS)

And which is which?

FELIX:

That's it. He walks the  
plank. Smee! Feed him to  
the fishes.

(FELIX GRABS SCHEMER AND STARTS TO  
TIE HIM UP. THIS STARTS THE TWO  
MEN FIGHTING. NO ONE STOPS. BILLY  
OPENS HIS WORKSHOP DOOR AND STRIDES  
IN DRESSED AS INDIANA JONES WITH A  
HUGE WHIP)

BILLY:

Stand back. Or you won't  
be standing long. What  
is this?

*threat*

(BILLY SNAPS HIS WHIP AT THE  
DIRECTOR)

(MIDGE SMOOT UPSTAGES THEM.  
DESPERATE)

MIDGE:

Barry, dear. Now the  
maracas start. And a one  
and a two--

SCENE 13  
(JUKEBOX)

(MIDGE SMOOT'S LINE ECHOES INTO  
THE JUKEBOX)

MIDGE:

(V.O.)

And a one and a two--

REX:

That's our song.

(PUPPET SONG: TBD)

SCENE 14  
(MAINSET)

(J.B. KING STANDS IN THE ROOM,  
SURVEYING THE CHAOS AND IS  
HORRIFIED)

KING:

What is this (riot) at my  
station?

(EVERYONE STARTS TRYING TO EXPLAIN)

Silence!                      Silence  
everyone.

TITO:

(V.O.)

What? he cut our finale?

(SFX: FROM THE JUKE BOX WE HEAR  
RAGGED ENDS OF MUSIC, SOUND OF  
ANGRY MUMBLING AND KICKED MUSIC  
STANDS)

(EVERYONE CROWDS AROUND THE  
DIRECTOR)

FELIX:

Do I have it?      Am I  
close?

SCHEMER:

To an exit; I'm his new  
star.

BARRY:

Cut. Cut. Cut. Cut. Cut.

SCENE 14 (CONT'D)

KING:

Where is Stacy Jones?

(EVERYONE LOOKS AROUND, SURPRISED  
SHE'S NOT THERE. KING GOES AND  
GETS THE MEGAPHONE)

Miss Jones! Paging Stacy  
Jones. Proceed to the  
ticket office. Mr. King  
is waiting for you.

(STACY ENTERS FROM THE PLATFORM, A  
DAZED SMILE ON HER FACE, DRESSED AS  
CINDERELLA IN A BALL GOWN)

At last! I have been  
trying to tell yo that  
Mr. Prince is coming.

(HE INDICATES THE DIRECTOR, STARING  
AT STACY)

And now he's here. Mr.  
Prince.

STACY/CINDERELLA:

I've been waiting and  
waiting.

(SHE SMILES RADIANTLY AT MR.  
PRINCE. HE IS FLATTERED BY HER  
ADORING ATTENTION)

BARRY:

Charming! Utterly  
charming.

STACY/CINDERELLA:

Utterly? What an  
interesting name. I  
thought your first name  
would be Prince, Prince  
Charming.

BARRY:

And witty, too.

SCENE 14 (CONT'D)

STACY/CINDERELLA:

I knew one day you'd  
come.

KING:

You two know each other?

BARRY:

Have we met? You look so  
familiar.

STACY/CINDERELLA:

I dreamed of this moment.

BARRY:

Oh, you're a big fan of  
mine, of course. You  
know all my work!

(STACY SMILES RADIANTLY AT THE  
DIRECTOR, WHO SMILES BACK. J.B.  
KING IS ANNOYED)

KING:

If you two will stop  
this... this. Barry, you  
and I have work to do.

(EVERYONE REACTS. "HUH?" STACY  
SNAPS TO)

STACY (HERSELF):

You two know each other?

KING:

Of course I know Barry  
Prince. This whole movie  
was my idea.

SCENE 14 (CONT'D)

BARRY:

Well, the movie was my  
idea but not 'till I met  
king, did I find the  
right man to work with,  
and the right location to  
film.

(HE SURVEYS THE MADNESS AND MAKES A  
FACE)

I thought. Until I ran  
right smack into the  
middle of this carnival  
or costume party or --

MIDGE:

Rehearsal! Of our  
Flowering Cactus Ladies  
Auxiliary --

FELIX:

Perez Pronto-Shining Time  
Players Community Theater  
All Star Musical Theater  
Review.

STACY:

Mr. King, you're working  
with the director?

BARRY:

How could I do a  
documentary on trains  
without J.B. King?

FELIX:

A documentary? About  
trains! Just trains? No  
actors, no dancers,  
singers. Just trains?



SCENE 14 (CONT'D)

BARRY:

(JUBILANT)

Yes, just trains. Isn't it perfect? And my films are always such big hits.

MIDGE:

They sound awfully boring to me!

*(boring I remember)*

(BARRY AND KING LOOK OFFENDED)

BARRY:

People want reality programs. And Barry Prince has a soft heart toward the public. I always give 'em what they want. And they repay my kindness.

KING:

He is a very successful man!

BARRY:

My audiences want to see real life -- and my name -- on screen.

(THE DIRECTOR SURVEYS THE CROWD WITH DISDAIN)

But this place is anything but real. Which is why I will not film here. You've made my big decision easy. I'll shoot my film in Eggyweg.

*] no*

(HE TURNS ON THEM ALL AND SHOUTS AS HE EXITS)

With no actors! Thank heavens.

SCENE 14 (CONT'D)

KING:

Stop. I'll give you a deal. I'll shop all your movie equipment to Eggyweg half price. Wait! Barry, baby. Let's talk.

(EVERYONE STANDS, LOOKING EMBARRASSED. STACY MOST OF ALL. SHE BOWS HER HEAD AND WALKS TO THE TICKET BOOTH, EYES DOWN. CHILDREN FOLLOW HER. EVERYONE ELSE LEAVES, GRATEFUL TO GET AWAY)

(SPFX: MR. C.)

(MR. C. APPEARS WITH HIS MOVIOLA CAMERA, A PROJECTOR AND A SCREEN. HE'S IN HIGH SPIRITS)

MR C:

How did it go? It looked great in my camera but I could only get part of the action. So much was going on. I see now why they invented a wide angle lens.

STACY:

It was a disaster. A total flop. I am so embarrassed. I got all dressed up and put on this big show for nothing. I feel like a silly fool.

MR C:

You shouldn't. You had a lot of courage to get out there. You should be proud. You did it.

DAN:

Oh Stacy, you look beautiful.

SCENE 14 (CONT'D)

FELIX:

You're the perfect  
Cinderella!

STACY:

I feel so bad. My sister  
Lacy has this big rodeo  
career and I'm just...  
just... nothing.

DAN:

Running an important  
station.

KARA:

And being a friend to  
everyone.

BECKY:

And an actress. Who  
teaches.

MR. C:

You call that nothing?

STACY:

I'm not important.

MR. C:

We think you're  
important.

(SPFX: THOMAS MOVIE)

Maybe this little story  
about Edward will make it  
clearer.

(PAUSE)

It's a movie about  
trains. Sorry to run it  
in.

(EVERYONE LAUGHS. THEIR SPIRITS  
ARE LIFTING)

We are not so great things  
We are only the small things  
with great love

doesn't work

SCENE 15

(VT: TTE, "EDWARD HELPS OUT")

SCENE 16  
(MAINSET)

(THE CHILDREN AND MR. C. CONSOLE  
STACY, STILL IN CINDERELLA GEAR)

MR. C:

See, Stacy. You're like  
Edward. You didn't say  
"I can't do it. I can't  
do it." You did it. You  
were an actress today and  
a good one. Mr. Prince  
thought so.

KARA:

He loved you.

BECKY:

Really. You could see.

DAN:

If you were a train,  
you'd be his star.

(THEY ALL LAUGH. STACY IN SPITE OF  
HERSELF)

STACY:

Come on. Don't tease me.

KARA:

Promise us you won't give  
up acting. You did it  
and you'll do it again.

STACY:

Okay. I did it. And I  
will again. Someday.  
With all my heart. Just  
like I'll run the station  
now. With all my heart.  
And movies will have to  
wait.

SCENE 16 (CONT'D)

MR. C:

Not exactly. I have one  
here you may like to see.

(EVERYONE LOOKS PUZZLED AS MR. C.  
SETS UP THE PROJECTOR AND CAMERA,  
SMILING MISCHIEVOUSLY)

The real tease is if  
you'd been just Stacy  
Jones of Shining Time  
Station, Old Prince would  
have you in his movie.  
You'd have been his  
star--

(HMMM. STACY SCRUNCHES UP HER FACE,  
RUEFULLY)

Instead of mine. And am  
I glad! Because his  
movie won't be half as  
good as mine, where I  
feature you as both.  
Real person and real  
actress. Your credit  
will read: "Stacy Jones  
Ticket Master as  
Cinderella."

(THE KIDS AND MR. C. HUDDLE AROUND  
THE PROJECTOR AS MR. C.'S FILM  
STARTS)

STACY:

Oh look. There's Kara  
and you and Dan and... Oh  
no! Oh, please. It's  
us. I can't believe --  
look at Schemer!

(EVERYONE LAUGHS, POINTING TO THE  
SCREEN)

MR. C:

See! Everyone's in my movie.

SCENE 16 (CONT'D)

STACY:

This is wonderful. You  
got it all. We've got to  
share this.

(STACY RUNS AND GRABS THE  
MEGAPHONE. WE HEAR HER  
ANNOUNCEMENT AS A VOICE OVER A  
MOVIOLA-TYPE, B/W RE-RUN OF THE WILD  
SCENE WITH THE DIRECTOR)

(V.O.)

Ladies and Gentlemen.  
Cast and friends. The  
movie is about to begin.  
Shining Time Station is  
proud to present...

(WE HEAR STACY WHISPER: "MR.  
CONDUCTOR, WHAT'S YOUR TITLE?"  
HE ANSWERS: "PRODUCER-DIRECTOR"  
STACY SAYS: "NO, THE MOVIE TITLE"  
HE ANSWERS: "A LITTLE LIGHT  
MADNESS")

STACY:

(V.O.)

"A Little Light Madness"  
starring...

(WE HEAR STACY ANNOUNCE PROUDLY, AS  
THE LAUGHTER BUILDS BEHIND HER)

starring everyone!

(CREDITS)